

# **La Telenovela: A Genre of Power**

**An Honors Thesis (HONRS 499)**

by

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A handwritten signature in black ink, appearing to read "Chin-Sook Pak", written in a cursive style.

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## **Abstract**

The United States has recently seen another wave of Hispanic immigrants coming to this country. Many of these immigrants are unfamiliar with American laws and the English language. Without some type of community support, it is easy for these immigrants to find themselves in legal or financial trouble. The “Servir y Aprender” seminar at Ball State University’s Virginia Ball Center for Creative Inquiry was designed to create an educational video that could help these immigrants avoid common problems. Our seminar chose to model these videos after Spanish language soap operas because of some of the inherent qualities of this genre. Spanish language soap operas, or telenovelas, are wildly popular among Hispanic audiences, and they have also been used in some countries to influence the masses. I review a documentary entitled *Telenovelas: Love, TV and Power* to illustrate the power of the telenovela, and I also support the documentary with other written sources. We believed that the telenovela would be the best way to disseminate important information to newly arrived Hispanics in Indiana. After working with various community organizations in Hamilton County, Indiana, we created the telenovela “Sobrevivir” and worked with community actors to create a DVD that has been distributed all over the country.

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## **Introduction**

During the first semester of my freshman year at Ball State University, I decided to challenge myself and take an upper level Spanish language course: SP 338, Business Spanish. This course was taught by Dr. Chin-Sook Pak, and I quickly learned that community service was a very important element in her teaching style. For that course, our assignment was to do a series of interviews with an important member of the Hispanic community in Indiana. Working with a partner, we drove down to Indianapolis and interviewed Father Michael O'Mara at St. Mary's Catholic Church. Although he is not Hispanic, his church has a large Hispanic congregation, and they were developing programs to educate Hispanic immigrants. During the interviews, he told us of a man who had called the church for its help. This man had been arrested and was being detained by the police, but with his poor English skills he did not know why. When we returned to the classroom, the story of that man stuck with Dr. Pak, and she decided that it was time to do something about it. Two years later, she advised the "Servir y Aprender" seminar at Ball State's Virginia Ball Center for Creative Inquiry. Her goal was to create educational videos that could be distributed to the public in hopes of helping newly arrived Hispanic immigrants avoid some common cross-cultural misunderstandings. As a fifteen student team, we decided that the videos would be most effective if they were designed after the Spanish language soap opera, or telenovela. In this paper, I will discuss what elements are common to a telenovela. As a primetime television event, telenovelas are very popular in the Hispanic world, and they hold a great deal of influence over the viewers' opinions and moods. This powerful tool is the perfect medium for disseminating the information that we discovered while working closely with

various community organizations in Hamilton County, Indiana. I will discuss how we created the scripts for the telenovelas as well as the long process of editing them. We had to learn how to write the stories so that they would be interesting to the public, but also correctly and accurately convey information. After we created the scripts, we worked with members of the community to turn the scripts into our final product. During the filming and editing of the videos, we encountered many of the problems that are created when working in large groups. We learned how to communicate effectively and work efficiently. Working well into a second semester, I helped to create the final version of the telenovelas. Our work in this seminar not only helped improve our Spanish language skills, but also helped us to learn and grow both personally and as a group. Our next step was obtaining feedback from the community. In order to do this, I worked with Dr. Pak to create a survey that was distributed with every copy of the telenovelas. We received many positive responses about the videos and also suggestions about other topics to cover. I soon realized that this “little” project of ours has had a great effect on not only the community around us, but also other communities across the country. Over a year from the beginning of the seminar, we are still distributing videos and attending conferences to talk about the influence that our telenovela has had on the community.

### **The power of the telenovela**

The telenovela is a very powerful genre for Hispanics. When translated, the telenovela roughly means a “soap opera,” but what Americans consider a soap opera is very different from the Hispanic version. American soap operas run during the daytime television hours, and are more directed towards women who typically would be staying at

home during the day for whatever reason. The commercial time slots are crowded with baby care and household cleaning products. These soap operas also never seem to end, with plot lines that are a simple loop of love and hate. They are usually seen as more of a joke by society rather than entertainment. The Hispanic telenovela could not be more different. These television programs run during primetime hours, and are viewed by many. While different countries have different types of telenovelas, one common factor is that they run for a limited number of episodes. According to the documentary *Telenovelas: Love, TV and Power*, “The telenovela is a commercial product, its purpose is to get optimal audience ratings.” Uribe Díaz further describes in his *Así se escribe una telenovela* that the spectator wants to see something that would serve as a substitute for something that they could never obtain in real life. In order for that to happen, the plot must contain certain elements that satisfy the viewer emotionally; the public wants to see life the way they think it should be.

The conflict of a telenovela must always occur between two individuals or between one individual and some other outside force. The protagonist or hero must be the hero, and the antagonist or villain must play the part of the villain. These two roles cannot be switched and are rather limiting in their scope. Thus the plot in a typical telenovela must awake a strong sympathy towards the hero who is always placed in a difficult and dangerous situation.

### **The Use of Telenovelas in Different Parts of Latin America**

Brazil is one of the world’s leading producers of telenovelas. Despite its large size, Brazil receives 99% television coverage. According to the documentary

*Telenovelas: Love, TV and Power*, because of the telenovela, Brazil has started a “mass worship of the television.” In this impoverished country that has seen the reign of a dictator, the television, and especially the telenovela, provides a daily escape from the real world for approximately eighty million viewers (Mazzotti.) It has also been used as a tool by leaders to protect the country from outside influences. The television has become so important, that one woman interviewed in the video had sold her refrigerator to buy a television for her children. This is seen as the most important material good that a person can own.

According to the documentary, the largest producer of Brazilian telenovelas is Globo TV. They started out as one channel among many; however, this station did something that had never been done before: it reduced its competitors and took complete control of the broadcast airwaves in Brazil. Globo TV is the world’s fourth most important station with audience ratings at almost seventy-five percent. It broadcasts three telenovelas every night except Sunday, and they take the Brazilian citizens from “total dissatisfaction to a dreamland.” It has become a daily part of life for many people in Brazil and also a tool for the government.

Dalevi in his article “Globo TV wants the world,” notes that Globo TV has played a role in the manipulation of the election process in presidential debates and campaigns in Brazil. Globo has exported its telenovelas to more than 120 countries around the world, and in 1990 it exported between 500 and 700 hours per year and took in about twenty million dollars from these exports (Mazziotti.)

Whereas the telenovela has represented the ideal life for viewers in Brazil and also manipulated the public opinion, the Venezuelan telenovela has become a mirror of



society itself. According to *Telenovelas: Love, TV and Power* the telenovela “Por estas calles (By These Streets)” took a dramatic turn from the Brazilian telenovelas. Unable to avoid the pattern of corrupt presidents in Latin America, Venezuela found itself under the control of Carlos Andrés Pérez, also known as CAP. The producers decided to show a country in crisis and reflect on current economic, political and social situation of the country. The scripts turned from creations of the writers to the daily news. When the documents were released showing the corruption of the government, “Por estas calles” quickly followed, and two days later the story line turned in this direction. The character of Don Chepe soon became synonymous with CAP, and this the telenovela “bought the CAP affair to the people and awakened the public consciousness.” This mixture of fiction and reality led to more than 100 episodes without a love scene, something that was crucial to telenovelas before this.

After the CAP affair ended, “Por estas calles” had to turn to another social problem to keep its ratings. For this, they went to the shanty towns of Caracas and focused on juvenile delinquency. Juan Carlos López, a twelve year old boy taken right from these shanty towns, became the main character of Rodilla. The show focused on what these kids face everyday, and the writers wrote the lines as the real people would say them. This reflected society with such accuracy, that the authorities wanted to ban the show. They succeeded in placing a censored stripe across the character of Rodilla, but after the producers agreed to turn Rodilla into an upstanding citizen, they removed the censor.

“Por estas calles” started as a normal telenovela with a season of 180 episodes; however due to its immense popularity, it ended with 1,100. The monumental success of “Por estas calles” is due to that fact that it accurately depicted the social process.

In stark contrast to the modern Venezuelan and Brazilian telenovelas, the Mexican market is geared toward a more sentimental audience, and the country is known to be the world’s largest producer of telenovelas.

The documentary *Telenovelas: Love, TV and Power* identifies Televisa as Mexico’s leading manufacturer of telenovelas. It is the largest Spanish language television station in the world, with more than 80% control over the Mexican commercial television. During the 80s, it produced 103 telenovelas and all of them were exported. In the 1990s, they standardized the hours of broadcast of telenovelas. At 5:00 they showed telenovelas geared more toward children, at 6:00 telenovelas for a general older audience, and the best telenovelas were saved until 7:00. As the major exporter in the industry, Mexico’s telenovelas try to avoid using localisms and English words in order to make them more exportable.

### **From the TV to the classroom**

At Ball State University, there exists a little known building called the Kitselman Center, which houses the Virginia B. Ball Center for Creative Inquiry. Each academic year, four professors are chosen by application and are allowed to take a semester off of regular classroom teaching to create their own interdisciplinary seminar. Each semester, two professors can chose a class of fifteen students from a variety of academic areas to work on this collaborative project. Each seminar must have a community sponsor, and produce some type of end product that will be given to the community during a final

presentation at the end of the seminar. According to the center's website, it was started "with a simple premise, that inquiry and creation are reciprocal processes. That is, acquiring knowledge and applying it happen simultaneously. Inquiring leads to creating, and creating leads to more inquiring, a feedback loop that powerfully engages the mind. Fascination ensues, and deeper learning becomes inevitable." This past fall semester, I was chose by Dr. Chin-Sook Pak to participate in her seminar entitled "Servir y Aprender." In this seminar, our task was to volunteer at various community organizations in Hamilton County, Indiana, and while working alongside the community, learn about the relations with the Hispanic community and seek out common areas that newly arrived immigrants usually find troublesome. Our product was to be a series of educational mini-telenovelas whose purpose is to educate these newly arrived immigrants on how to avoid these situations. With time, our project also grew to incorporate the Anglo audience, who could watch these telenovelas to gain an understanding of the Hispanic community and hopefully foster some type of interaction and mutual understanding. We chose the genre of telenovela for its known power within and accessibility to the Hispanic community, therefore making it the perfect medium for distributing information to our target audience.

### **Creating our telenovelas: *Sobrevivir***

#### **Script Writing**

After having volunteered with our different community organizations for a few weeks and extensively researching the Hispanic population in Indiana, our class identified several issues that created the most problems for newly arrived Hispanic

immigrants. We decided that we would focus on four topics: public intoxication and minor consumption, driving without ever having been issued a license, domestic abuse, and lastly issues relating to seeking health care. The scriptwriting team took the four situations and input from the class and worked on creating four scripts to be used for filming. We wanted our dramas to be as real and as accurate as possible, so we read them aloud in class and took versions of them along with us to our service sites to have them checked by the community members for accuracy. With the scripts dealing with public intoxication and driving without a license, we consulted with the Noblesville Police Department and various Hispanic community members. We then took many versions of the scripts in order for the police officers to let us know what needed to change and what laws exist regarding certain infractions. For the script dealing with domestic violence, we spoke with the employees of Preveil, Inc., a victim abuse and awareness center. In the script dealing with health issues, we consulted Hispanic students about traditional folk remedies, and also worked with Dr. Karen Steves, who has extensive experience working with Hispanics and health issues. We also received training from Dr. Michael O'Hara, a professor in the Theater department. Dr. O'Hara spoke to us about how to create a script that focused more on the people rather than the issues themselves. I remember distinctly thinking that he was going to ruin our telenovelas, because I thought that the issue was the most important and that the people and their thoughts and feeling should be secondary. We had a bit of difficulty in creating people focused scripts, but he taught us to write out a plot line that went scene by scene describing what the people thought and felt. This helped us to see the telenovelas as real life situations rather than

educational videos; it is not until we have the direct encounters with personal stories that we begin to learn and understand situations in a convicting way.

My work on the production team encompassed taking our four scripts and creating one comprehensive DVD to be distributed to the public. The first telenovela in the series “Amor abusado/Abused Love” deals with domestic violence. It focuses on Isabel, who is a Mexican immigrant that has been in the United States for some time and is married to a second generation immigrant. She experiences the cycle of domestic abuse, which is depicted in her being beaten by her husband Joe time after time. In the end, we created a more ideal situation; we wanted to illustrate that a woman like Isabel can turn to a victim abuse and awareness organization for help. The second telenovela is “Licencia de manejar/License to Drive.” In this episode, Manuel is running late to work, so he speeds and gets pulled over. Having never been issued a license and not carrying any identification, Manuel is arrested and taken to jail. Here Manuel learns about the consequences of driving without a license and must go to court to confront the situation. Again, we made the scenario ideal because we had Manuel’s boss come to court with him and offer financial assistance because Manuel is a good worker. The third episode “César se mete en un lío/César in Trouble” teaches that public intoxication and minor consumption are illegal here in the United States. For this telenovela, César, Manuel’s son, has career goals, but thinks that he ruins them when he goes out to the park to drink with some of his friends and gets caught by the police. César does not understand why he is being arrested because he can drink in Mexico where the drinking age is only eighteen. The final episode takes on health care issues and the fact that undocumented immigrants need not fear doctors because they do not have the right to call the police and have them

deported. Everybody has a right to medical care. This is shown when Manuelito becomes ill and Rosa's traditional methods of curing him do not work. She talks to Isabel who explains that she needs to take Manuelito to the hospital, where she finds a Spanish interpreter and learns about the importance of finishing a prescribed medicine. *Sobrevivir* is the story of one Mexican family that finds trouble in all of the common areas for Hispanic immigrants in Hamilton County.

### Casting

When we were fairly confident that we had accurate and complete scripts, the production team came into action, and we worked alongside the script team to find community actors to star in our telenovelas. This job did not initially appear to be too difficult, for we had been working with Hispanic community members for the entire semester; however, they all lived in Hamilton County and we were planning on filming mainly in Muncie. This presented us with a new challenge: we had to branch out into the community where we lived in order to seek Hispanic involvement. Because we had decided to focus on one family rather than different groups of people, we only needed a small group of actors, but they had to be dedicated to the project. We would be filming for weeks in a row, and we needed our actors to be flexible in their schedules to accommodate any unforeseen problems. Because the class had some native Spanish speakers, we cast them in the lead roles of Isabel and Manuel. Soledad is a theatre major, so she gladly accepted the role of Isabel and helped us with makeup. Rafael did not seem too interested in acting in our telenovelas, but he was willing to play the role of Manuel. Rafael also has two young children, so naturally the older of the two, Christian, was to be our Manuelito. Looking around the classroom, we were left with Janet, Catherine, and

Joanne. Joanne stated that she was very disinterested in acting in front of the camera, so we allowed her to pass. Catherine is the perfect age to play the role of Marianna, César's love interest in "César se mete en un lío." Because Janet volunteered with Catherine at Prevail, Inc, a victim awareness and support program, Janet took the role of the desk worker that speaks with Isabel about domestic violence. After these roles were given, we were left to seek outside help.

Firstly, we needed to complete the family. We needed somebody to play Rosa, Manuel's wife and mother of two, and also César, the seventeen year old son of the couple. A number of people in the class suggested that we ask Citlali, a Hispanic Ball State student, to play the role of Rosa. She was extremely enthusiastic about the opportunity, but there was only one problem: she only lives in Muncie during the week and is gone Thursday through Sunday nights. Our first drafts of the production schedule included numerous filming days during the weekends. Initially after seeing the schedule, she wrote me an email apologizing and saying that she would not be able to work with us. For a few hours, I totally ignored this email. I was shocked and I did not want to deal with it at that time, but Teresa, the leader of the scriptwriting team and the acting coordinator to the production group, called me a few hours later when she received the email. We decided that she was going to be a crucial actor, so within three hours of her sending the first email, we had her class schedule and were already working on a new production timeline. For the days that we could not change, we simply wrote the character of Rosa out of the scenes that were to be filmed that day. Fortunately, we came up with a schedule that met not only our needs but also hers. This taught me that flexibility is a necessity.

Our next challenge was finding a seventeen year old actor to play the part of César. Our classmate Rafael, who himself is a Mexican immigrant, suggested that we use some of his friends to play the roles of the teenage boys. We were rather excited to have real community members playing in our telenovelas, but once his friends learned that we wanted to use them for scenes that would be involving real police members, they backed out immediately. After some more unsuccessful attempts with local students, Catherine suggested that we could use her friend Alex Paredes. She had known him through high school and he only lives about forty minutes outside of Muncie. She called him and he said that he would be happy to do it, but our one big problem with him was not his time schedule, but rather his accent. Alex is from Venezuela, and our fictional family is from Mexico. For non-Spanish speakers, this would not seem to be too big of a problem, except that Venezuelan and Mexican accents are almost as far apart as American and Irish accents. In the end we had no choice and had to make do with what we had. We tried time and time again to get him to slow down his speech and keep the “s” on the ends of his words so that he would seem more like a Mexican, but it is still painfully obvious that he does not fit with the family. This is one of those times where we had to focus on the main goal of the telenovelas rather than every technical aspect.

The role Joe, Rosa’s abusive husband, came rather easily. A number of students in the class knew Joe Flores because of his participation in Ball State’s Latino Student Union. They approached him, and he said that he would help us. We only needed him to shoot the scenes of “Amor abusado,” which we filmed all in one day.

Two of our greatest problems in casting were the roles of Jorge and Mr. McDowell. Jorge is César’s twenty-one year old friend who invites him to a party with



alcohol in the park, where they eventually run into trouble with the police. We initially had a Hispanic Ball State student to play this role, but because of personal reasons, he had to back out. We were left searching for an actor until a few days before shooting the first scenes involving Jorge. As a last resort, we asked our classmate Tyler to do it. He is not Hispanic, but his accent is native-like, so we hoped that our audience could overlook the small detail of his skin color. Even today, it makes me laugh to see Tyler telling the police officer that his name is Jorge, but we had to do what we had to do. Another problem was the part of Manuel's boss, Mr. McDowell. This was a role that was mostly overlooked during the weeks of casting, because he did not have to be Hispanic. This character only appears in the end of "Licencia de manejar," and speaks only English. A few days prior to filming, we were beginning to realize that we still did not have a community actor for this role. I spoke with Teresa, and she told me that our classmate Tyler would be acting the part. This would have worked perfectly, but Tyler was unaware that he had been cast in this role. On the day when we were leaving to Noblesville to film in the courtroom scenes, Tyler told us that he could not go because he had other work conflicts. In the end, I had to appear again in front of the cameras (I had already played a non speaking role "Amor abusado.")

### Location Scouting

After casting the roles, we had to find the locations for our story to take place. For starters, we needed a house or apartment for the family. The easiest way to find a house that would be available for us to use whenever we needed it was to go around the class and see who lived in an appropriate setting. We quickly narrowed our choices

down to three: Michele's apartment, Elizabeth's apartment, or my own. One evening, Luke, the head of the production team and the only telecommunications major in the class, came and visited all three of our apartments in order to see which would be the most conducive to the actors and equipment and also give us the best shots. Because of the layout of the kitchen and living room, Luke chose to use Michele's apartment, and thankfully she agreed to let us invade and take over for a few days. For Isabel's house, we simply used Soledad's house. Now with these two main locations secure, we were presented with a new set of challenges. We needed to find a park appropriate for the drinking scenes with César, a school for some scenes with Manuelito, and a hospital for Rosa and Manuelito. We also needed to get permission to film in the courtroom in the Hamilton County Courthouse and also various locations within the Hamilton county jail. Since we believed that we would be working with police officers from Noblesville for "César se mete en un lío," I suggested that we use Forest Park in Noblesville. Major Kinman for the Noblesville Police Department said that we did not need any special permission to film there, so one day we took a trip to discover if there would be an appropriate location to film. We walked around with Luke for a while and finally found a small area that would be effective for both the scenes with drinking in the park and also the scene when Manual is stopped by the police for speeding. We did end up using this location but had to get permission to film there.

Finding a location to be the hospital was a bit of a problem. We initially wanted to use Ball Memorial Hospital, but they do not allow anybody to film inside there. Our next thought was Ball State's own campus health center. Catherine called and talked to the director of the center, Dr. Bullis. He gave us permission to film inside the health

center, but we would not be able to do it until after they closed. He graciously said that he would wait with us while we filmed after hours and lock the doors after we left. Because of privacy laws, we would have to wait until every patient left the office. Being the only health center for our entire college, it is always busy. We told everybody to arrive about thirty minutes before closing time so that they would not have to keep unlocking the doors to let us in the building. Unfortunately, we were filming in November so there were many people with colds waiting to see a doctor after they closed. Moreover, Citlali had a class at six, so we were left with only an hour. We were not sure if we were going to be able to film at all that day in the center, and we did not want to have to bring everybody back together again another day to film after waiting so long. Finally, one of the nurses suggested that we go upstairs to the Women's Center and film there. The Women's Center was empty, so we started filming immediately.

### Filming and Problem Solving

One major obstacle that we had to overcome while filming the telenovelas was organization. On our first day of filming at Soledad's house, we spent nine hours there to only film a few scenes. We had told the actors they did not need to have their lines memorized, that they just needed to have a good idea of what to say. We had hired another telecommunications student, Adam, to help us. Luke was the only one of the production team that really knew what to do, so the rest of us just followed orders. Jeannette has a severe allergy to cats which we did not know about, and Soledad has one. Within thirty minutes of arriving at her house, we had to take Jeannette back to her dorm room because she was having severe breathing difficulties. By no fault of her own, we

were left with one less person. Setting up the lights and cameras took a number of hours alone. We were unsure of the shots that we were going to be using, so we filmed each scene multiple times. We also had to shoot a scene with Soledad talking on the phone with a worker from Prevail. To our surprise, we learned that Soledad's cat has a strange trick that he does: he answers the phone when it rings. Because we were calling Soledad's house phone for the scene, each time that it started to ring while we were filming, the cat would run at it in the other room and knock the handset off of the receiver. This would either make the phone stop ringing before she picked it up, or she would start laughing because the cat was in the other room meowing at the phone, and she could hear it through the line.

The greatest and most memorable problem that we faced working on the production of the telenovelas was with the police. We had scenes involving interactions with police officers in both "Licencia de manejar" and "César se mete en un lío." In the former, Manuel is pulled over by a police officer for speeding on his way to work and the officer discovers that Manuel has never been licensed and does not have insurance. In the latter César is drinking alcohol with some of his friends in a local park, and while a police officer is responding to a noise complaint call, he finds the minors with the alcohol. From the beginning of the seminar, I worked with Yasmin and Joanne at the Noblesville Police Department. We helped them with some translation, rode along in the patrol cars to see what officers do on a typical night, and we also sought out the opinions of Hispanic community members by visiting local churches and Noblesville High School. Since we were working with the police officers every week, we asked Major Kinman, our main contact in the department, if any officers would like to help us film these scenes. The

Noblesville police force has three officers who are in the process of taking Spanish language classes, so Major Kinman told us that at least one of these officers would help us in filming. Because of our contact with real police officers, I sat down with the script writing team one day and we created a list of questions to ask the officer. We asked about what fines are likely for public intoxication and minor consumption. We wanted to know if these offenders would be arrested, and what the worst case scenario would be for each charge. We also asked about the consequences of these charges, such as appearing in court and probation or community service. It was also necessary to know what would happen to a person who was driving without ever having received a driver's license and who did not have identification. We wanted our scripts to accurately represent what would happen in each of these scenarios. From this first meeting with the officers, we understood that driving without ever having been licensed is a jailable offense. We also understood that minors who are cited for underage drinking are usually given a ticket and released to their parents, and that if a person were charged with public intoxication and giving alcohol to minors that they could be taken to jail. After we had basic versions of the scripts for the telenovelas, we took them down to the police department on one of our weekly visits and asked if some officers could read through the script and check it for accuracy. At first, Major Kinman told us that the first versions of the scripts seemed pretty accurate. In these versions, we had César and Marianna being cited for under aged drinking and Jorge was arrested for public intoxication and providing alcohol to minors. When Manuel is pulled over, he is arrested and taken to jail. Our main goal with Manuel's story was to show the severe consequences of driving without a license and also the process of being taken to jail, how bail works, and also the initial hearing.

Everything was planned as if we had a guaranteed police officer actor. By this time, we were running out of daylight, literally. We had gotten so far into the autumn that we only had a small window of time in which to film outside in the park. A few days before filming, I sent out a confirmation email to our police officers with the times that we should be filming with them. After three weeks of delayed response, the Noblesville Police Department informed us that they did not feel comfortable acting for our telenovelas because of perceived inaccuracies in the scripts. I was totally confused and upset at this point because we had been working with them in creating the scripts to avoid this situation. We finally concluded that what the law says they should do and what they do in real life are not always the same thing, and they felt uncomfortable portraying this on camera. Left without any police officers for these scenes, we had to look for alternatives. We considered having our classmates act as the police officers, but we would then need real uniforms and a real police car. This was not a possibility, so late one Sunday night, we had an emergency meeting with Teresa, Luke, Dr. Pak and Dr. Taiping Ho, a professor from the criminal justice department who had been helping us understand the legal aspect of our telenovelas. He suggested that we approach the Hamilton County Sheriff's Department with revised versions of the scripts and ask them for help. We wrote a proposal to the Sheriff's Department outlining the benefits to the department and to the community of participating in this collaborative effort. The next day while we filmed in the Hamilton County Courthouse, Teresa and Dr. Ho took this proposal and a revised version of the script to the Sheriff's Department. Fortunately, they agreed to help us and set up a time for Deputy Ball to meet us in Forest Park to film the scenes.

Finally having completed filming, the editing process could begin. I had a basic understanding of how video editing software works because of my work with iMove in creating the weekly documentaries. Luke, Yasmin and I had also attended a four hour training session for Final Cut Pro, a rather advanced software program for creating videos which allowed for more control over the video than the simple iMovie. With the academic semester coming closely to an end, we focused on editing and creating a final version of just one telenovela that we could show at our community forums. Editing the videos was a long and tedious process that lasted well into the spring semester.

Working successfully is communicating effectively. This lesson seems so basic and simple, but it took me a semester of problems to finally understand it. Everyday I was confronted with a new problem, some were small and insignificant in the course of the semester, but others made me feel like I just wanted to quit or just ignore them and make somebody else deal with them such as the situation with the police actors.

### **Video Distribution and Community Response**

The community response to our telenovelas has been impressive and overwhelming. After only a few months since we received the shipment of 1000 copies of the videos, we have already distributed over 800 through our community partners, the forums that we organized, and conferences that we have attended (See appendix for a sample list of agencies that have requested copies.) We realized that the best way to distribute the videos is by word-of-mouth.

In order to assess the effectiveness the “Servir y Aprender” seminar and the *Sobrevivir* videos, we sought ways to obtain community feedback. One tool that we used

was a survey (See appendix.) I worked alongside Dr. Pak to create a short survey that we attached with self addressed envelopes to every copy of the video that we distributed.

The idea of the survey was to create a few questions that could yield exact answers, but still have room for comment. Then we also wanted to add a few open ended questions to hear directly from the viewers. The first question was, “How will you use the videos?” This question allows us to track how the videos are being used and compare that to our original goal of creating a product that belongs to the community. The final draft of the survey also includes two questions where the viewer can answer with the numbers one (the worst) through five (the best.) These two questions also give the prompt for comments on the viewers’ response. Finally we added a few open ended questions in the hopes of allowing the viewers to comment on any aspect of the videos and their purposes.

Just as the community’s response to the videos was overwhelming, so was the response to the survey. I did not believe that we would receive more than a handful of completed ones; however, as of July 3, 2004, we had received eighty-five, all of them with insightful and helpful comments.

The first question of the survey is, “How will you use (or have used) the videos? Do you plan to share (or have you shared) the videos with others?” We included this question to understand what the videos would be used for, and whether they would be more useful to educate Hispanics as we had planned or if the Anglo audience we learning just as much, if not more. We discovered that most of the responses involved showing the videos to Anglo audiences in order to teach them about the troubles that Hispanics face and to be more culturally aware. With our original goal focusing on Hispanics, this was a great shock, but also very exciting. Some of the responses follow:



*"I will show them at diversity councils in four rural hospitals and suggest to community groups that they show it."*

*"Training Lending officers and servicers to be aware of and sensitive to these issues."*

*"I used the video in my classes as an instructional tool. I have shared the video with colleagues and our curriculum leader."*

*"I viewed the DVD with out staff. I intend to use it with our employees during our 'Adapting to American Culture' sessions, which are held quarterly. It is also appropriate to show to other community groups."*

*"We will use the video as part of El Centro Hispano/The Hispanic Center staff training. We plan to suggest this video to other local social service organizations that service Hispanics."*

The second question on the survey asks whether the issues presented in the video are relevant to the problems that newly arrived Hispanic immigrants face in the community. Well over half of the surveys that we have received indicated a five (definitely yes) as an answer to this question, while the most of the rest indicated four. This is a highly positive response, and many people made comments about the themes and also suggested new ideas. Many viewers also expressed the desire for their own communities to create videos similar to ours that would be more region specific.

*"This video was a good start, and more similar to it would serve as ways for individuals to gain a better understanding of those who are culturally diverse."*

*“I belong to a Christian Church to which many people come for help. Nevertheless, there are others that don’t do it. I would like to know if they could be used as an example and that way let the people know that there is help available in various places.”*

*“No, simply that each community may have one need that is most common to their area. This need needs to be emphasized.”*

*“I hope other communities develop similar videos for their areas that are more specific to their most common problems.”*

*“All in all – the video is informative and can help bring awareness in the cultural differences faced in Indiana.”*

*“Even if the new immigrants have legal residency, it is important for them to see the issues discussed in the DVD.”*

*“It would be good maybe to show both aspects, for truly I don’t think the general public realizes some of the scenarios that adversely affect these families. Presenting cultural differences such a drinking underage was good information. More differences would be great.”*

*“We have experienced all of the demonstrated situations are still do.”*

*“They are the issues that we deal with when working with Spanish speaking clients.”*

The third questions asks about the choice of the telenovela as the genre for presenting this information. Again, almost every survey responded with a five (definitely yes,) and most of the rest were fours. Many of the viewers were familiar with the telenovela, either being of Hispanic origin themselves, or having learned about them through another source. A few responses commented that they were not familiar with telenovelas, but they enjoyed the videos just the same.

*“TV is great, especially for the younger generations”*

*“The telenovela is an excellent choice to present this material.”*

*“Definitely, people (Hispanics mainly) love soap operas so this is a good way to get and reach them.”*

*“Telenovelas are very popular in the Hispanic culture. They really hold the viewers’ attention.”*

*“...this was an excellent genre for presenting the information.”*

Some of the surveys also contained suggestions for topics for a second volume of *Sobrevivir*. These topics included how Americans can relate to foreigners, immigration issues and the rights of undocumented immigrants in each state, the importance of learning English, the consequences of getting and using fake identification, job issues such as work safety and employer/employee relations, the importance of children attending school and spending time with their parents, and also many housing issues such as predatory lending and renters’ rights.

Many people who work with Hispanics or who are Hispanic themselves do not need to read a research paper about the influence of the telenovela to understand its power. Other remarks from the surveys simply commented on how the videos are easily accessible and understandable to any audience. This was a major goal because we wanted the videos to belong to the community rather than an elite group of lawyers who are the only ones that fully understand the legal rights of immigrants.

*“The DVD was done in a simple manner that makes it understandable to everyone.”*

*“The video is an outstanding accomplishment and will undoubtedly be of great help to many people. Very well done!”*

*“Information passed in ‘simplistic’ terms – excellent.”*

*“This was a high-quality presentation.”*

*“I thought everything was very well presented. The dramas were so real I felt I could identify with the struggles and heartache in each situation. The song was great.*

*Everything was way more than I was expecting.”*

Not all the community members and the agencies that viewed *Sobrevivir* may enthusiastically praise all aspects of the video project; however, the following examples of community response can be used to measure the value of service:

- Hamilton County Jail has asked the students to come back to help them make a jail orientation video in Spanish for the Hispanic inmates.
- An ESL teacher from Sunnyside Middle School in Lafayette IN wrote in a letter, “My students loved the video so much that they were inspired to develop their ideas into a bilingual iMovie production. Theirs will deal with school and youth issues like gang activities, school rules, etc.”
- Indiana State Hispanic Chamber of Commerce invited the seminar group to give a presentation using *Sobrevivir* to highlight issues affecting the newly-arrived immigrants during a “Financial Access to Immigrants Conference,” (co-sponsored by the Federal Reserve Bank of Chicago) in Indianapolis in December 2003. Consequently, the Federal Reserve Bank of Chicago has asked us to give similar presentations at their Springfield, IL and Chicago area conferences.
- Indiana Campus Compact recognized the project as an “outstanding contribution to the scholarship of engagement.” Subsequently, Illinois Campus Compact, Minnesota Campus Compact, and the national Campus Compact requested copies of the video.

## **Conclusion**

The telenovela demands attention of its viewers. With the power to influence the public's opinion and emotional state, the telenovela proved to be an effective choice for disseminating information to newly arrived Hispanic immigrant and mainstream Anglo communities in and out of Indiana. The community response to the *Sobrevivir* project has been extremely positive, which further indicates the power of this genre.

In just one semester, we managed to learn about many of the problems that these immigrants face every day through volunteer work in Hamilton County. Instead of letting this information go to waste or just talking about the problems on a surface level, we tackled them and worked to create something to give back to the community. We challenged ourselves to create stories that focus on the human side of the problems and not the legal implications. We sought community involvement and challenged ourselves to learn about disciplines other than our own. I personally had to realize my value and shortcomings within a group of my peers, and also my duty to the community. This seminar taught me how much one person really can affect the community around them.

Participating in this seminar taught me so much more than I could have learned in a typical classroom. We were forced to work smoothly in a group for an entire semester. We had to make decisions about the structure and format of the class, and other decisions that we made not only affected us, but the community around us. We learned about ourselves and how we function as individuals. We also learned about the importance of community involvement, and many of us took this opportunity to focus our career goals. Above all, we had to learn all of this while functioning in Spanish on a daily basis. After our community forums, I think that I finally saw the impact that our work is going to

have on the community. I felt lost at times during that semester, working on four scripts and trying to balance service with filming the videos. Sometime I lost sight of the big picture, which is to serve the community. Our surveys have shown us that the videos were needed and are appreciated in the community, but we did not include a question asking for specific examples of how the telenovelas had helped. After each of the forums, and during the conferences that I attended, I saw that people really think that we have started something valuable. We have become the instigators of action, and hopefully our class and our videos will start the community on a path to change, on a path to acceptance. This to me is the most meaningful part of the seminar, realizing that a group of just fifteen students with one loca profesora, actually can start something important enough to be aired on Univisión in Chicago (Univisión is the largest Spanish language television station in the United States.) The seminar in every aspect was challenging and at times very uncomfortable; however, I believe these challenges forced transformations within us and around us.

Since the seminar ended and we finished editing the videos, writing this thesis has been the hardest thing that I have had to do in both my personal and academic life. The “Servir y Aprender” seminar had a great influence on me. As I have said before, it taught me how to look at myself and evaluate my style of learning and my role as an active member of the community. It taught me to work in a non traditional classroom and how to greatly improve my Spanish language skills without being in a foreign country. It brought me close to fourteen other students and one professor, and it has also taught me how to understand and work well with others, and when to compromise. Although the academic calendar has said that the seminar ended back in December, I have felt like I’ve

kept working with it for many months. What has made this paper so difficult to write is the fact that by writing this, I have to face the finality of the seminar and admit that it truly is over. The Federal Reserve Bank of Chicago invited us to attend a third conference about financial access for immigrants in Chicago on July 21, 2004, but that was the last conference scheduled for us to promote our videos. As of right now, there is nothing left for me to do other than write this paper. I feel as though the Virginia Ball Center for Creative Inquiry and the “Servir y Aprender” seminar have become good friends of mine, and now I must let them go. I am amazed at and thankful for the influence that they both had on my life.

*Annotated Bibliography*

Mazziotti, Nora. *La industria de la telenovela: la producción de ficción en América Latina*. Buenos Aires: Editorial Paidós SAICF, 1996

This book tells of the economic aspect of telenovelas in Brazil, Mexico and Venezuela. The author says that the company Globo controls most of the telenovelas produced in Brazil and exported to other countries. Mexican telenovelas differ greatly in attitude from Brazilian ones, but they still are a great exporter of telenovelas, especially to the United States. The telenovelas of Venezuela are more cultural than in the other two countries due to a government resolution of 1976 called the “Obligación de transmitir programas culturales por TV.”

*Telenovelas: Love, TV and Power*. Dir. Alexandre Valenti. Narr. Chris Erickson. Videocassette. Films for the Humanities and Sciences. 1995.

This film provides an in depth view of Brazilian, Mexican and Venezuelan telenovelas and their influences on their respective countries. In Brazil, the telenovelas represent the “ideal life.” Because of the bleak economic situation of the country, the telenovelas provide an escape from daily life for most Brazilians. The film also follows the history of the telenovela “Por estas calles” from Venezuela. This telenovela broke from the tradition, and started to mirror the actually socio-political situation of the country. In Mexico, the telenovelas focus more on love and pure emotions.

Herrán, Dina Marcela. La telenovela en el terreno socio-cultural. 2001. TV Magazine. 23 Feb 2004. <http://www.tvmasmagazine.com/enero2003/portada6.html>

This article is a summary of an interview held with Nora Mazziotti, the author of many books about telenovelas. It focuses on the social phenomenon of the telenovela. According to Mazziotti, telenovelas represent what we do not speak about in real life,



such as emotions. Although they may be seen as having different functions in different countries, the idea of the telenovela passes social barriers.

Telenovelas Perú.com. 2004 Telenovelas Perú. 23 Feb 2004.

<http://www.telenovelasperu.com/historia/historia.htm>

This website gives a brief history of the telenovela in Peru from those of the 50s to those of today.

Alessandra Dalevi. Brazil-BRAZZIL-Globo TV wants the world- Brazilian Television-January 2000. Jan 2000. Brazzil. 29 March 2004. <http://www.brazzil.com/cvrjan00.htm>

This website offers a critique of Brazil's largest producer of telenovelas, Globo, and its influence on the political history of Brazil. It says that every day Monday through Saturday at 9pm sharp, millions of Brazilians drop everything and turn on the television to watch their telenovelas. One telenovela, *Terra Nostra*, dealt with a ship going from Italy to Brazil and a couple that found love on the journey. After this telenovela, Brazil saw a great rise in the use of anything Italian.

Uribe Díaz, Máximo. *Así se escribe una telenovela, o una producción de largometraje para el cine o la televisión*. Colombia. 1980s.

This book offers a formula for the creation of a telenovela. Rather than being divided into chapters, it is divided into sections, each detailing a different element of a telenovela. According to the book, the plot must contain certain elements such as uncertainty and surprise. The characters must also act a certain way, meaning that the villain must play the part of a villain and the hero as the hero. It also explains what drama works for a telenovela and how to construct a unified plot with appropriate rising and falling actions.

Grow, Brian. "Hispanic Nation." Business Week. 15 March 2004. 58-70

This article looks at Hispanic immigrants from a more financial point of view. This is an interesting way to look at the Hispanic presence in the United States, and it shows the influence of Hispanics in America. It contains a section that deals with Spanish-language television and addresses the buying power of Hispanics.

**Sobrevivir Video Distribution**

(A list of sample organizations that requested copies as of 7/30/04)

Academic Advising and Retention, Miami University, Hamilton, OH  
 Adult Education, Urbana, IL  
 Affordable Housing, Lake City Bank, Warsaw, IN  
 Atkins Elegant Desserts, Noblesville, IN  
 Broyles Kight & Ricefort, Attorneys-at-Law, Carmel, IN  
 Campus Compact, Providence, RI  
 Catholic Church, Decatur, IL  
 Chicago Public Schools, Chicago, IL  
 City Wide Outreach, Noblesville, IN  
 Community Program Center, University of Indianapolis, IN  
 Cross-Cultural Educational Programs, Western Illinois University, IL  
 Department of Human Rights, Chicago, IL  
 Even Start, Urbana, IL  
 Fannie Mae, Chicago, IL  
 Farm Bureau Insurance, Indianapolis, IN  
 First Midwest Bank, Davenport, IA  
 Good City, Chicago IL  
 Hamilton County Sheriff's Dept.  
 Hamilton County Superior Court, Noblesville, IN.  
 Healthy Families of Hamilton Co., Inc., Noblesville, IN  
 Hispanic Apostolate, Our Lady of Mt. Carmel  
 Human Resources, Marsh Supermarkets, Indianapolis, IN  
 Illinois Department of Aging, Springfield, IL  
 Illinois Department of Human Service, Chicago, IL  
 Imagen Telecom, Indianapolis, IN  
 Indiana State Hispanic Chamber of Commerce  
 Indiana University, Latino Studies, Bloomington, IN  
 Information and Referral Network, Indianapolis, IN  
 Inter-Cultural Services, Fishers, IN  
 IRS, Taxpayer Advocate Service, Detroit, MI  
 John Marshall Middle School, IN  
 Lafayette Adult Resource Academy, Lafayette, IN  
 Marion County Public Library, Indianapolis, IN  
 Michigan City Human Rights Commission, Michigan City, IN  
 Noblesville High School, IN  
 Noblesville Police Department, IN  
 Peoria Adult Education, Peoria IL  
 Prevail, Inc. Victim Awareness and Support Programs, Noblesville, IN  
 Puentes de Esperanza, Washington Park, IL  
 Purdue University, Latino Cultural Center, Lafayette, IN  
 Refugee Resettlement Program, Catholic Charities, Venice, FL  
 Riverview Hospital, IN  
 Shalom Health Care Center, Inc. Indianapolis, IN  
 Social Security Administration, Springfield, IL  
 St. Vincent Frankfort Hospital, Frankfort, IN  
 Su Casa, Grace Community Church, Noblesville, IN  
 Unity Guaranty, Houston TX  
 US Dept. of Housing and Urban Development, Denver, CO  
 US Senate Fitzgerald's Office, Springfield, IL

### ***Sobrevivir Video Survey (Encuesta)***

Your feedback will help us to evaluate the effectiveness of the videos and to better meet future community needs. We appreciate your time in evaluating the videos!

Su comentario nos ayudará a evaluar la eficacia de los vídeos y servirle mejor a nuestra comunidad diversa para el futuro. ¡Le agradecemos mucho su apoyo y tiempo!

How will you use (or have used) the videos? Do you plan to share (or have you shared) the videos with others?

¿Cómo usará los vídeos? ¿Tiene planes de compartirlos con otros en la comunidad?

Are the issues presented in <b><i>Sobrevivir</i></b> relevant to the problems that newly arrived Hispanic immigrants face in the community? Con respecto a los asuntos presentados en las telenovelas, ¿son relevantes a los problemas que enfrenta la comunidad hispana recién llegada en los Estados Unidos?	Please circle the appropriate answer <i>Favor de seleccionar su mejor respuesta</i> (5=best/mejor, 1=worst/peor)				
	1	2	3	4	5
	(definitely <b>no</b> / <b>sí</b> )			(definitely <b>yes</b> )	
Comments/ <i>comentarios</i> :					
Is the telenovela an effective genre for presenting this type of information? ¿Es la telenovela un género efectivo para presentar este tipo de información?	1	2	3	4	5
	(definitely <b>no</b> / <b>sí</b> )			(definitely <b>yes</b> )	
Comments/ <i>comentarios</i> :					

Are there other important issues/topics that you would like to see explored in the future?

¿Hay otros asuntos/temas importantes que le gustaría ver presentados en el futuro?

Do you have any other comments or suggestions for the use of the videos?

¿Tiene otros comentarios o sugerencias para el uso de los vídeos?

**Optional / *opcional*:**

Name/*nombre*:

Address / *dirección*:

Telephone:

E-mail:

Please return this survey using the enclosed envelop. *Favor de devolver esta encuesta en el sobre que acompaña.*

The following is a copy of the speech that I gave at the community forum in Noblesville:

**Our focus is on community unity and why embracing diversity makes sense**

I have to admit that I wasn't really sure of what I was going to stand up here and talk to you about until just today. I am supposed to be talking about what I learned this semester and my thoughts on the seminar, but it would be impossible to sum up the past 4 months in just five minutes. One unique thing about this seminar is that it can become your life if you let it, and I let that happen. I made so many friends in this class and some of these friends have even come to be like family. For more than a month straight I went to the VBC house every day, including weekends, to work on this project. I don't know what I'm going to do next semester, probably just wander around campus feeling lost and looking for these familiar faces in the crowd. Choosing what to talk about today was a horrible process. I've been dreading thinking about it because it means that this semester is almost to a close. Last night I had a horrible time sleeping because every five minutes I was jumping out of bed to run to my computer with another story or unique aspect of this class that I wanted to share with you.

The main focus of this seminar is not the videos, but the process by which we created them. This was truly a service learning experience, whose integral parts are obviously service to others and learning for oneself. My work on the production team encompassed much of the learning that I did this past semester. I have to say that I feel bad for Luke, because he is the only telecommunications major in the class, meaning that for a few weeks, he had to just teach us how to turn on the cameras and use all of the equipment. In regards to academic learning, this was an intensive TCOMM 101 class,

but I also learned much more than that. We had the job of taking four scripts and turning them into one comprehensive DVD, which took much more work than I'd ever imagined all the way from planning a production schedule to shooting and finally editing. This seminar has forced us all to become great problem solvers, because we encountered problems on almost a daily basis. We've learned that communication is the root of and the solution to almost any problem. Many problems that we heard about from the community and also problems within our own group were resolved by better communication. As the production team, we had to accept Luke as our teacher and replace our books and pencils with cameras and microphones.

In a normal classroom, we spend most of the time listening to lectures and reading books. We memorize facts to do well on tests, and then promptly forget everything the next day. Through our work in the community, I've learned so much more than in any past semester, and these experiences are ones that I'll never forget. My service team worked with the police department, and for them, we sought out the Hispanic community's reactions and feelings about the police. For this, the community became our teachers; the police department, the jail, the courthouse our classroom.

We really got involved with people and listened to their personal stories. Everybody was willing to share their story to us; most were just looking for somebody to listen. One story that I'll never forget is that of a man named Carlos. He invited the police group to his house, and one evening we sat on his porch and listened. He told us of how he came to this country, of his family back in Mexico, and how much he missed them. His extreme dedication to his family left a mark on me that I'll never forget.

One thing that I hope you don't forget is, remember that we don't choose our nationality, we're born into it, and so whether someone is from the United States, Mexico, Nicaragua, or Korea, we're all still just people and deserve to be treated justly and with respect.

## Servir y Aprender

### Post Seminar Activities

#### January-July 2004

- January 17<sup>th</sup>, 2004 – University's promotional video  
Saturday basketball halftime report at Miami University, Ohio ran a short video about VBC projects. In particular, Joe Trimmer, Chin-Sook Pak, & Alex Dickos were interviewed. (Also aired on WIPB).
- January 28<sup>th</sup> – TV interviews, Indianapolis  
Teresa, Rafael, and Chin-Sook are interviewed by Univision – Indianapolis. Our project was aired as a part of night news. (See the video tape)  
  
Rafael and Chin-Sook are interviewed by "Hoy en dia Indiana" TV program in Indy. "Hoy en dia Indiana" runs every other Sunday morning at 10:30 on WB 4 Indianapolis (WTTV).
- January 31<sup>st</sup> - Seminar students get together at Chin-Sook's
- February – Final editing of *Sobrevivir*.
- Early March – 1000 copies of *Sobrevivir* received.
- March 8<sup>th</sup> – Brittany is invited to speak at Professor Tim Garner's "Gender / Race" class in the Criminal Justice Department.
- March 9<sup>th</sup> - 2004 Indiana Service-Learning Conference, Indianapolis  
Presentation. Brittany, Rafael, Luke, Teresa and Chin-Sook attend. Several schools and agencies including Michigan City Human Rights Commission Office request copies of *Sobrevivir* to use for training at Police and other city departments.
- March 12<sup>th</sup> - Financial Access for Immigrants Conference, Springfield, IL  
Invited presentation. Sponsored by the Federal Reserve Bank of Chicago. Elizabeth, Michele, Rafael, Brittany and Chin-Sook attend.
- Mar. 19<sup>th</sup> - Lilly Conference in Teaching – West, Claremont, CA  
Chin-Sook makes a presentation with Nancy Carlson and Eric Lassiter (all former VBC fellows) on VBC seminar projects.
- Apr. 2<sup>nd</sup> - 3rd Annual Regional Student Service-Learning Conference at BSU  
Presentation and poster display. Alex, Teresa, Rafael, Brittany and Chin-Sook attend.
- Apr. 6<sup>th</sup> –Rafael and Chin-Sook speak at "Testing Boundaries, Crossing Borders" (Honors 199 & 189) seminar at Honors College.
- Mid April – Honors College approves Chin-Sook's proposal to teach a service-learning Honors Colloquium for Spring 2005 as well as a student assistant fellowship for the academic year to support the implementation of the colloquium.



Rafa speaks about immigrations issues at "Comparative Political Systems" course in the Political Science Department.

- April 23<sup>rd</sup> – Chin-Sook receives the 2004 Brian Douglas Hiltunen Faculty Award for Outstanding Contribution to the Scholarship of Engagement given by Indiana Campus Compact
- May 1<sup>st</sup> – seminar students get together at Chin-Sook's
- May 8<sup>th</sup> – Teresa, Michele, Janet graduate. (Tyler graduate in December, 2003)
- June 5<sup>th</sup> – Filming for Hamilton County Jail orientation video for Spanish inmates  
Luke, Rafael, Brittany and Chin-Sook work on filming at Hamilton County Jail. The end product will be a short 10 -minute video explaining certain jail rules in Spanish. To be completed in July.
- June 22<sup>nd</sup> - 2004 Latino Summi, Indianapolis  
Exhibitor (*Sobrevivir* distributed). Cat, Rafael, Brittany and Chin-Sook attend workshops that highlight some of the most current issues related to the Hispanic immigrant communities in the state. Rafa meets Governor Kernan and gives him a copy of *Sobrevivir*.
- July 21st - another Financial Access for Immigrant Conference, Lisle (Chicago area), Illinois. Invited presentation. Sponsored by the Fed Reserve Bank of Chicago. Brittany, Alex, Rafael and Chin-Sook attend.

#### **Student updates since completing VBC seminar:**

- ⇒ Tyler, Teresa, Michele, Janet, and Joanne graduates.
- ⇒ Michele works as Counselor/Case Worker at the Marion County Community Corrections. She works with mostly male inmates helping them with life skills training. She will handle most of all the cases involving Hispanics inmates at the facility.
- ⇒ Jenny goes to Ireland for Spring 2004.
- ⇒ Diane and Janet go to Spain for Spring 2004.
- ⇒ Alex goes off to Germany for the entire 2004-2005 academic year.
- ⇒ Tyler works as the Export and Customer Service Manager for Muncie Powers. He travels and primarily works with clients in a number of Spanish-speaking countries.
- ⇒ Teresa goes to Kazakhstan as a Peace Corps volunteer in June 2004.
- ⇒ Rafael takes an active interest in the community affairs in his city of Portland, Indiana and desires to establish a Hispanic center in his hometown. He also plans to go into constitutional law eventually.
- ⇒ Joanne spends spring 2004 in Mexico.
- ⇒ Yasmin works as the student assistant for "Testing Border, Crossing Borders" seminar in the Honors College leading class discussions on literature concerning Hispanic immigrants during spring 2004. She spends the summer 2004 in Spain.
- ⇒ Cat works as a residence assistant during Spring 2004 and survives. She is selected to work multicultural student counselor for the academic year 2004-2005.
- ⇒ Chole works to finish her degree in theatre while raising Alejandra (born in December 2003).
- ⇒ Janet works as the Associate Director of Grants for Salesian Sisters Development Office in NJ. The office seeks funding for many Catholic organizations, including schools. (FYI, Janet wrote the Indiana Campus Compact grant for us during our seminar)
- ⇒ Diane does translation volunteer work for Hispanic community members in her hometown during the summer 2004.

- ⇒ Brittany receives the BIC Industries Award, presented each year to Ball State students who promote accessibility for students with disabilities; she works as an orientation leader for incoming freshmen for the summer; she is seeking an internship with Hispanic advocate agencies.
- ⇒ Liz will be doing her internship with a law firm that specializes in immigration law in Carmel next spring.
- ⇒ Luke continues to work to finalize the jail orientation video for the Hamilton County Jail during June and July 2004.

Episodio: Violencia doméstica

Personajes:     Isabel  
                  Joe  
                  Rosa  
                  Manuel  
                  Consejera  
                  Vecino

# 1: EN LA CASA DE ISABEL

ISABEL está limpiando, quitando el polvo a algunos muebles. También está cocinando un poco. Está cansada. Hay música. Entra JOE sin decir una palabra. Se sienta en un sillón y prende la televisión. ISABEL se le acerca.

ISABEL

Hola, mi amor. ¿Cómo estás hoy?

JOE la mira, sin decir nada.

ISABEL

¿Cómo te fue en el trabajo?

JOE sigue sin decir nada, pero parece frustrado.

ISABEL

¿Estás bien, mi amor?

JOE

¡No, no estoy bien! Just leave me alone! ¿Por qué siempre me molestas?

ISABEL

Pero es que yo—

JOE salta del sillón y la interrumpe

JOE

¡Ya cállate!

JOE, muy frustrado, empieza a caminar en otra dirección. ISABEL le agarra el brazo.

ISABEL

¿Pero qué hice?

JOE se vuelve hacia ella y la pega. Ella se cae al sofá, y se queda allí llorando.

JOE

¡Tú y tu hermano! I had to pay one hundred pinché dólares to bail him out of jail, and you sit around at home and do nothing all day!

ISABEL (*llorando*)

Pero yo... no entiendo

JOE

Ya estoy harto

JOE sale de la casa, abriendo la puerta con fuerza, sin cerrarla. Mientras él camina, LA VECINA lo mira, y después entra en su casa.

## 2: LA CASA DE ISABEL, UNOS DÍAS DESPUÉS

ISABEL está leyendo cuando suena el teléfono. Lo contesta, y habla UNA EMPLEADA de Prevail

ISABEL  
¿Hello?

EMPLEADA  
Buenas tardes. ¿Me permite hablar con Isabel?

ISABEL  
Soy yo

EMPLEADA  
Hola, me llamo Janet, y estoy llamando de Prevail. Es una agencia que ayuda a las víctimas de violencia doméstica. Queríamos llamar para ver cómo está Ud. y para hablar sobre los servicios que ofrecemos.

ISABEL (*un poco confusa*)  
Pues, yo estoy bien. No hay ningún problema.

ISABEL se mira en el espejo, y suavemente se toca la cara donde el moratón.

EMPLEADA  
Lo que pasa es que la policía nos entregó un reporte sobre lo que pasó al otro día. Queremos que Ud. sepa que puede venir a Prevail porque ofrecemos varios servicios para víctimas de violencia doméstica. Ud. puede hablar con una consejera y hay grupos de apoyo. También hay muchos recursos e información sobre refugios por si acaso tiene que irse de la casa.

ISABEL  
Gracias, pero eso no me hace falta. Estoy bien.

EMPLEADA  
Bueno, si necesita ayuda por cualquier cosa, llame a Prevail a este número 888-8888. También le enviaremos información por correo

JOE llega, e ISABEL escucha el sonido de las llaves en la puerta. Mira la puerta asustada.

ISABEL

Bueno, me tengo que ir. Adiós.

ISABEL cuelga el teléfono rápidamente.

### 3: EL DEPARTAMENTO DE MANUEL

ISABEL entra en el departamento. Lleva anteojos de sol grandes. ROSA la saluda con un abrazo.

ROSA

Hola, cuñada. ¡Siéntate! ¿Quieres algo de tomar?

ISABEL

Sí, gracias. Una agua

ROSA se dirige a la cocina y vuelve con agua. Mientras ROSA está en la cocina, ISABEL se quita los anteojos. ROSA ve el moretón.

ROSA

¡Ay, Dios mío! ¿Qué te pasó?

ISABEL *(nerviosa y muy rápido, diciéndole todo a la vez)*

No sé, un momento estaba bien, y al otro, se enojó, y después-

ROSA

Cálmate, cálmate. Dime despacio lo que pasó

ISABEL toma agua y suspira, calmándose.

ISABEL

Hace unos días Joe llegó frustrado del trabajo, y yo quise hablar con él, y de repente se enojó y me pegó.

ROSA

Ay, Isabel. ¿Es la primera vez?

ISABEL

No, pero no lo hace todo el tiempo. Más cuando tiene mucho en su mente, y yo lo molesto. Es mi culpa.

ROSA

No, Isabel. No es tu culpa. Él no tiene derecho a pegar. Si Manuel me hiciera eso, yo lo dejaría.

ISABEL

Pero ¿a dónde iría? Además, estoy embarazada y él es mi esposo. Es mi responsabilidad de cuidarlo.



ISABEL mira su reloj.

ISABEL

Mira, tengo que irme para la casa para cocina. Ya mero  
llega Joe del trabajo.

ROSA

Bueno, si necesitas algo, puedes hablar conmigo.

ISABEL

Gracias. No le digas nada a mi hermano.

Se abrazan, e ISABEL se va.

#### 4: LA CASA DE ISABEL, UNAS HORAS DESPUÉS

ISABEL esta cocinando para JOE y de rato llega con unas flores que le compro a ISABEL. JOE esta en un buen humor y tiene las flores por de atrás de su espalda.

JOE

¡Ya llegue mi amor! Where are you?

ISABEL sale de la cocina con una sonrisa.

ISABEL

¡Here, mi vida! ¿Cómo te fue en el trabajo?

JOE

Muy bien...tengo un regalo para ti.

JOE le da las flores a ISABEL. ISABEL esta bien sorprendida. Recibe las flores y le da un abrazote a JOE.

ISABEL

¡Gracias mi amor!

JOE

I'm sorry for what happened a few days ago. Me siento muy mal.

JOE apaciblemente le toca la cara a ISABEL.

JOE

¿Te duele?

ISABEL

Un poquito, pero no es tu culpa. Yo te moleste cuando no debía. Lo siento mucho por haber sido tan tonta.

JOE

It's okay, mi vida. Ya no lo vuelo hacer.

ISABEL enseña con su cabeza que entiende. Los dos se abrazan.

JOE

Bueno, a que comer.

Los dos caminan para la cocina.